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STUDIES IN AFRICAN LITERATURES
An Annual Annotated Bibliography, 1989*

By Robert Cancel (Compiler),
Ian Barnard, Richard Lepine, Suzanne Houyoux, Gerald M. Moser,
Noël Ortega, David Westley, and Winifred Woodhull

NEWLY PUBLISHED CREATIVE AND TRANSLATED WORKS

Anthologies


*Special thanks for the assistance of Elliot Kanter of the University of California San Diego Central Library, and to the Department of Literature at UCSD for its financial assistance for computer library searches. The UCSD Third World Studies Program provided material assistance, especially in the person of Ms. Yvonne Avila.


**Autobiography**


Drama

45. ———. No Bail for the Permanent Secretary. [“The Assizes” Second Episode]. Benin City: Rafbine, n.d.
Children's Literature


214

**Fiction**


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### Nonfiction


### Poetry


Tales

226


Translations

422. Adeniyi, Dapo, trans. and afterword. “We Set Eyes on Hell,” *Matatu* 3.5 (1988): 37–53. This is a translation of chapter seven from D. O. Fagunwa’s *Irinkerindo Ninu Igbo* [Expedition to the Mount of Thought].


BIBLIOGRAPHIES

435. Alqudsi, Taghreed Mohammad. “The History of Published Arabic Children’s Literature as Reflected in the Collections of Three Publishers in Egypt, 1912–1986,” *Dissertation Abstracts International* 50.2 (Aug. 1989): 285A–286A. A wide-ranging content analysis by theme forms the basis of this study. One major conclusion is that virtually all vital contemporary issues are omitted from current children’s books published in Egypt. At the same time, there has been a rise in the frequency of religious themes.

437. Ben Jemaa, Bouchoucha. “Bibliographie du roman maghrébin de langue arabe, II: Maroc,” IBLA: Revue de l’Institut des Belles Lettres Arabes 52.1 (163) (1989): 95–105. Traces the development of the Moroccan novel in Arabic from 1942 through 1988. In the first phase (1924–42) the novels are said to be “classical” in style, and to have as their theme the awakening—or need for an awakening—of the Moroccan people. After independence, the novel is said to remain in a state of malaise, both thematic and technical. It is only in 1965 that Moroccan novelists and short story writers can claim to have come into their own as writers who can grapple with “the exigencies of modernity.”


INTERVIEWS


465. Hotlzhausen, Evelyn John. “An Interview with Richard Rive,” Upstream 6.4 (1988): 4–6. A discussion with the South African writer and critic Richard Rive, conducted a few months before his death. The topics ranged from Rive’s own work to his concerns about South African writing and what he felt was an alarming increase in the price of books which prevented poor people from reading important works.


468. Jones, Isabel. "José Craveirinha—Moçambique," Letras & Letras 16 (1989): 7. Craveirinha laments that the civil war in Mozambique has hindered the publication of literary works. He hopes this problem will be resolved soon enough due to the potential of young writers who want to be known in the Portuguese speaking world.


471. ______. "Vasco Cabral—Guiné-Bissau," Letras & Letras 16 (1989): 7-8. Vasco Cabral mentions that the literature in Guiné-Bissau is still scarce due to economic problems. There are no publishing houses, so the writers must rely on foreign presses. His only published volume of poetry is A Luta é a Minha Primaveira.


477. Meintjies, Frank. "Video News Services: Collective Work and the Mass Media," Staffrider 8.3-4 (1989): 69-75. Members of the Video News Service (VNS) discuss the origins and activities of their organization. They generally produce video documentaries for trade unions, and broader activist groups. These are mostly distributed in an informal, mostly underground network that reaches a large number of workers and activist groups.


480. ______. "The K-Team and Resistance Music," Staffrider 8.3-4 (1989): 48-49. A mbube style choir composed of workers from the Kelloggs factory in Springs, was formed in 1984 to sing songs that detailed oppressive acts by the government as a kind of untraceable
yet effective means of oral history. The group continues to address themselves to important issues in the struggle for liberation.

481. ______. “The Community Art Project: Posters and the Proletariat,” Staffrider 8.3-4 (1989): 50–57. An artistic cooperative expanded its role and goals to include production of posters and materials such as T-shirts to promote union and worker activities. Of late it has taken to teaching these skills to the numerous organizations that require these graphic forms of communication.


483. Rocha, Ilidio. “José Craveirinha: ‘Nunca escrevi com a intenção de publicar . . . ;’” Jornal de Letras, Artes e Ideias 375 (1989): 10–12. Craveirinha relates how he became interested in literature by reading the classics in his father’s library, namely Zola, Hugo, Guerra Junqueiro, Antero de Quental, Camilo Castelobranco, and Eça de Queiroz. His first publications appeared in O Brado Africano thanks to its director, Cassiano Caldas and his friendship with the poet Noémia de Souza. The interview ends with the discussion of his volume Maria, dedicated to his late wife.


488. Vasoncelos, Graç. “Baltazar Lopes: ‘Clariáde Permanece,’” Jornal de Letras, Artes e Ideias 225 (1989): 3. As one of the founders of this Cape Verdean Literary movement, Baltazar Lopes asserts that Claridade will always be a source of inspiration for the new generations of young writers from this island republic.

489. Vaz Marques, Carlos. “Luandino: ‘Portugués é um Troféu de Guerra,’” Jornal de Letras, Artes e Ideias 357 (1989): 8–9. Luandino Vieira recalls the incident of twenty-five years ago when his book Luuanda was published, received a prize and was confiscated by the secret police. He narrates how he wrote some of his works during his eleven years interned in the concentration camp at Tarrafal.

STUDIES OF ORATURE


493. Alnaes, Kirsten. “Living with the Past: The Songs of the Herero in Botswana,” *Africa* 59.3 (1989): 267–299. Article explores content, form, and function of songs composed and performed by Herero people living on Botswana. A key source of imagery for the songs is the tragic war fought against the German colonial army in 1904, which caused an exodus of many Herero across the Kalahari into Botswana.


499. Badejo, Diedre L. “The Yoruba and Afro-American Trickster: A Contextual Comparison,” *Prisence Africaine: Cultural Review of the Negro World* 147 (1988): 3–17. Article compares the Yoruba trickster characters Esu and Ijapa with the Afro-American trickster High John de Conquer. Crucial to this comparison is the elucidation of the context in which these tales were transmitted. Due to the varying historical and social contexts, author notes, among other things, that Esu is esoteric while High John is eclectic.


534. Probst, Peter. “The Letter and the Spirit: Literacy and Religious Authority in the History of the Aladura Movement in Western Nigeria,” Africa 59.4 (1989): 478–495. Article considers the role of literacy in an apostolic movement originating in Western Nigeria in the 1920s. The author points to the ways writing begins to codify and congeal ideas and practices that had heretofore been flexible and contextual. Branches of the Aladura Movement made use of literacy’s growing power but also moved from Western hegemonic influence by inventing its own script.


**GENERAL STUDIES**


553. Andrade-Watkins, Claire. "Francophone African Cinema: French Financial and Technical Assistance, 1961 to 1977," *Dissertation Abstracts International* 50.4 (1989): 1056A. This study argues that "France's support to African cinema was undercapitalized and, further, that a key French objective was to maintain her colonial legacy of assimilation by strengthening a Franco-African cultural connection through cinema."


564. Carusi, Annamaria. "Post, Post and Post: Or, Where Is South African Literature in All This?" *Ariel: A Review of International English Literature* 20.4 (1989): 79–95. An examination of postcolonial, poststructuralist, and postmodern discourses as they apply to the criticism of South African literature. Emphasizing the primacy only as it applies to institutional process and discourse, the article nevertheless seeks to restore relevant and activist political dimension to the theories described.


567. Chapman, Michael. “Can Themba, Storyteller and Journalist of the 1950’s the Text in Context,” English in Africa 16.2 (1989): 19–29. Article explores critical contentions that Can Themba’s writing, in particular short stories that appeared in Drum magazine in 1950s, were wish-fulfilling, romantic pieces that ignored sociopolitical realities. A revision of this critique is suggested by considering Themba’s reading audience, his proclivities as a storyteller, and the context of both Drum’s journalistic thrust and urban South Africa of the 1950s.


575. Davies, Carole Boyce. “Wrapping One’s Self in Mother’s Akatado-Cloths: Mother-Daughter Relationships in the Works of African Women Writers,” SAGE: A Scholarly Journal on Black Women 4.2 (1987): 11–19. Looking at the work of numerous women writers, this article considers the ambiguous nature of mother-daughter relationships in African literature. On the one hand, mothers are protective towards their daughters, yet on the other hand, the stifling nature of such protection and the dependence on some dubious or outmoded traditions is often rejected by daughters. Among the writers considered here are: Ama Ata Aidoo, Flora Nwapa, Mariama Bâ, Buchi Emecheta, Miriam Tlali, and Bessie Head.

577. Dejeux, Jean. “La Litterature algerienne de langue francaise,” *Etudes* 370.2 (1989): 209–218. Indicates the themes that predominate—the war of independence, protests against the socialist regime in power since independence, the coup and the demands of feminism, problems of immigration—and in which texts each of them appears. Characterizes key novels by well-known writers such as Dib and Boudjedra, as well as less-known writers like Hafsa Zinaï-Koudil and Fettouma Touati, and the conditions of their production.


579. Donaldson, Laura E. “(ex)Changing (wo)Man: Towards a Materialist-Feminist Semiotics,” *Cultural Critique* 11 (1988–89): 5–23. Suggesting that both capitalist patriarchy postmodernism deflect, if not literally attack, a true feminist position, the article finds valuable ideas and language in South African writer Olive Schreiner’s unfinished novel *From Man to Man*. Schreiner’s “allegorical imagination” is praised as “an important tool for implementing . . . a materialist-feminist semiosis of culture.”


585. Emenyonu, Patricia T. “The Role of Contemporary Female Nigerian Writers in the Education of Nigerian Youth,” *The Literary Criterion* 23.1–2 (1988): 216–21. Article examines images of women in the writing of Buchi Emecheta and Flora Nwapa. Though these images are not dramatically different from the subservient images of women in fiction by male African writers, the author does see a positive evolution in the later works by these two women. One goal, says the article, is to create positive literary female images to inspire young Nigerian women readers.


590. ______. O discurso no percurso africano, vol. 1. Contribuição para uma estética africana. Temas gerais, crítica, história, cultura. Lisbon: Plátano Editora, 1989. Collection of various papers, including Ferreira’s last lecture, on colonial literature, at the University of Lisbon and an autobiographical introduction on his career as an Africanist.

591. ______. Que futuro para a língua portuguesa em África? Lisbon: ALAC, 1988. In this essay, Ferreira sees Portuguese holding its own, although it is likely to change in Africa.


598. Geraldo, Manuel. “Livros aprendidos pela PIDE,” Jornal de Letras, Artes e Ideias 313 (1988): 31. Geraldo clarifies that João de Melo’s anthology, Os Anos da Guerra does not state that his books Sangue Negro, Sangue Branco e o Suor da Guerra and 10 Farpas no Medo were confiscated by the Portuguese secret police (PIDE).


603. ______. “Literature Emergent: The EuroAfrican Experience,” Review of National Literatures 15 (1989): 30–55. A comparative study of the conditions that produce a colonial literature; that is, a literature in the foreign language of the colonizers written by the presently or formerly colonized. Using African examples as a basis, the article ranges to other areas and eras to show commonalities of process and product. Parallels are also shown between European Romance idioms and African Francophone and Lusophone literatures, as well as between epic traditions of Africa and Ireland.


606. Griffiths, Gareth and David Moody. “Of Marx and Missionaries: Soyinka and the Survival of Universalism in Post-Colonial Literary Theory,” Kunapipi 11.1 (1989): 74–85. A theoretical discussion of how to evaluate African, or more generally postcolonial, literature in a relevant framework. Using the debate between Wole Soyinka and the bokekaja “troika,” the article ranges over several types of Marxist-materialist critical discourses, suggesting a degree of sophistication that has not heretofore been common in such efforts. A re-reading of Biodan Jeyifo’s analysis of Soyinka’s Death and the King’s Horseman is used as an example of this modified methodology.

607. Heerden, Erna van. “Die Tema Afrika in die jonger Africkaanse letterkunde,” Contrast 17.1 (1989): 68–75. Van Heerden discusses Afrikaans writers’ images of “Africa” in the context of literature about Africa by Africans and non-Africans of different races, spaces, and time periods. After categorizing the various types of writing and oral literature according to whether they construct “Africa” as threatening or nurturing, etc., she comes to the conclusion that, in general, the newer Afrikaans writers have transcended the paternalistic and simplistic stereotypes of their predecessors.


618. ______. “O Congresso que ri,” *Letras & Letra* 350 (1989): 32. Rui Knopfler, residing today in London for health reasons, describes the atmosphere of the First Congress of Portuguese Writers and tells us about conversations with old colleagues. He deplores that in Mozambique, the poet Alexandre Lobato has been forgotten.

619. Lang, George. “Text, Identity, and Difference: Yambo Ouologuem’s *Le Devoir de Violence* and Ayi Kwei Armah’s *Two Thousand Seasons*,” *Comparative Literature Studies* 24.4 (1987): 387–402. An in-depth comparison of Ouologuem’s and Armah’s approaches to similar questions of history, writing, and activism. One observation is that Armah depends on old essentialist polarities to create the message of his novel while Ouologuem seeks to show the arbitrariness and intellectual entrapment tied to the same polarities.


629. Maduka, Chidi T. “Formalism and the Criticism of African Literature: The Case of Anglo-American New Criticism,” The Literary Criterion 23.1–2 (1988): 185–200. Beginning with a detailed discussion of “The New Criticism” of the 1940s and 1950s, this article considers the relevance of this critical methodology to African literature. Though it concludes that several main tenets of the method do not properly apply to African writing, the author suggests that its sensitivity to language and form could be adapted, with modifications, as a useful tool.


634. Mazurek, Raymond A. “Gordimer’s ‘Something Out There’ and Ndebele’s ‘Fools’ and Other Stories: The Politics of Literary Form,” Studies in Short Fiction 26.1 (1989): 71–79. Article examines recent fiction by Gordimer and Ndebele, respectively, noting that Gordimer “critiques dominant ideology” by portraying contemporary fears and methods of disinformation, while Ndebele more subjectively explores the lives of a number of black adolescents in some of his short stories.


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641. Mestre, David. “Fala Tropugês, Camarada!” Minas Gerais. Suplemento Literário 1123 (1989): 6. Narrates how the Portuguese language, by spreading through several continents, has become “tropicalized.” This European language, with all its new words will be known someday as “Tropuguese.”


645. Mugambi, Helen Nabasuta. “The Wounded Psyche and Beyond: Conformity and Marginality in Selected African and Afro-American Novels,” Dissertation Abstracts International 50.4 (1989): 944A. This study asserts that “the Black woman’s gender-related dilemmas transcend time and region.” To prove this, the following novels are examined: The Joys of Motherhood, Buchi Emecheta; Efuru, Flora Nwapa; Ripples in the Pool, Rebeka Njau; Quicksand, Nella Larsen; Their Eyes Were Watching God, Zora Neale Hurston; and Sula, Toni Morrison.


657. Oyegoke, Lekan. “The Aesthetics of African Literature: A Problem of Relevance,” Obisidan II: Black Literature in Review 4.3 (1989): 41–48. Author argues against prescriptive or narrow definition of “African literature” because these invariably lead to a murky or imprecise basis from which to derive aesthetic principles. He concludes that specific types of African “literature” have their own audiences, and that greater attention must be paid to such national literatures as emerge from specific areas and indigenous languages.


659. Patraquim, Luís Carlos. “Literature Moçambicana, os Livros da Guerra e da Paz,” Jornal de Letras, Artes e Ideias 347 (1989): 37. After years of a disastrous civil war, famine, and the tragic death of President Samora Machel, a new literary “boom” is emerging in Mozambique with the energetic help of the Association of Mozambican Writers created in 1982. Most works deal with personal experiences during the civil war with the exception of Albino Magaia’s You Mabalane which narrates his years in prison during the colonial war.


666. Povey, John F. “Contemporary West African Writing in English,” World Literature Today: A Literary Quarterly of the University of Oklahoma 63.2 (1989): 258–263. Reprint of an article originally appearing in Books Abroad, 1966. The essay surveys what was then considered the most important literature from that part of Africa. Among the authors mentioned were: C. Ekwensi, C. Achebe, O. Nzekwu, G. Okara, W. Soyinka, J. P. Clark, D. Ladipo, L. Peters, K. Awoonor, and C. Okigbo.


671. Rebello, Luiz Francisco. “A direito de autor nos países africanos,” Jornal de Letras, Artes e Ideias 347 (1989): 29. Seriously demands protection of author’s rights in the five Portuguese speaking African nations since several works already have been plagiarized by authors of other nationalities.


675. Rive, Richard. “Writing or Fighting: The Dilemma of the Black South African Writer,” Staffrider 8.1 (1989): 48–54. Author argues that the black South African writer is obliged to keep creating despite the often conflicting impetus to literal activism or even militarism. Conditions may require physical or verbal confrontation with the forces of injustice, but when not engaged on these fronts, the writer must write in order to “define and record” and to be “an articulate memory of his oppressed people.”


681. Satê, Nelson. “O ano dos prodígios da literatura moçambicana,” Jornal de Letras, Artes e Ideias 375 (1989): 12–13. Relates how the intelligentsia attempted to save the nation drowned in a ten year war. In the city of Beira, the magazine Didílogo published poetry of various authors. In Inhambane, students and professors published periodically the pamphlet Xiphefo and another group the magazine Forja. Finally, in Maputo, despite the odds of the war, the Association of Mozambican Writers was founded.


691. Swanepoel, C. B. “Prolepsis en analepsis: Aspekte van temporele volgorde in die verhaalkuns toegepas op ’n kortverhaal deur E. M. Ramaila,” South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikaanse 9.2 (1989): 79–86. “In this article the focus is placed on temporal order as an important factor in the structure of narrative discourse. Over and above the different types of time that can be distinguished in
narrative, there are certain aspects such as temporal order, duration, and frequency that also call for attention. Temporal order and its implications in underlying certain aspects of structure in narrative discourse are applied to ‘Oreresitse,’ a short story in North Sotho by Ramaila.”

692. Tavares Rodrigues, Urbano. “Destinos da língua portugesa de Luandino a Mia Couto,” Letras & Letras 16 (1988): 17. Points out that the Portuguese language has been an important instrument of expression for the literatures of Portuguese speaking Africa. These new literatures, in turn, have enriched the Portuguese speaking world.

693. Tchitchi, Toussaint Yaovi. “Litterature en langues africaines ou litterature de minorite? La Situation en Republique Populaire du Benin,” International Journal of the Sociology of Language 80 (1989): 69–81. To valorize national languages and cultures in their development process, Africans can either produce texts in African languages or translate them. The author demonstrates that the concept “African Literature” is misused and prefers to use that of “Literature in African languages.” Through the case of Benin he examines whether these languages can convey a cultural identity. His conclusion is that there is an African literature in the making that will use African languages.


695. Teixeira de Sousa, Henrique. “A problemática da língua na literatura caboverdiana,” Letras & Letras 16 (1989): 10. Novelist explains the problem of Cape Verdean Crioulo in the literature of the young republic. The reader has to be somewhat familiar with the two distinct variants, the Leeward crioulo spoken in Maio, São Tiago, Fogo, and Brava, and the Windward crioulo of Boa Vista, Sal, São Nicolau, Santa Luzia, and São Vicente. There is a movement attempting to bring both variants into a unifying crioulo. For the time being, writers freely employ either variant in their works.

696. Trump, Martin. “Afrikaner Literature: A View,” Upstream 6.4 (1988): 26–36. A careful survey of Afrikaans language writing, focusing on the short story, from the early twentieth-century to the 1980s. Specific literary trends and movements are illustrated and two important points are made. First, Afrikaner authors do not all support and write within the dominant nationalist, pro-apartheid ideology. Second, “Afrikaner fiction has rarely moved beyond the negative gesture.”

697. Ugabe, Knachana. “The Visual Image of the Child in Western Art,” Kunapipi 11.2 (1989): 107–115. This article considers the ways children are portrayed in African and European plastic arts. It focuses on Middle Ages and Renaissance depictions of children, suggesting they were seen as “miniature adults,” who also symbolized innocence and purity. In contrast, though not often portrayed in African sculpture and paintings, the African child is seldom romanticized and is usually depicted with a mother figure.

699. Veiga, Manuel. “As mantenhas de Cabo Verde,” Jornal de Letras, Artes e Ideias 365 (1989): 31. This novelist and director general of the Cultural Association of Cape Verde reaffirms that the Portuguese language will be the bridge that will keep both cultures, the Cape Verdean and the Continental Portuguese, in close bondage.


708. Yetiv, Isacc. “From Ethnocentrism to Humanism: Albert Memmi’s Le Désert,” The International Fiction Review 16 (2): 128–131. Article points out that Memmi’s later novels take a broader, less parochial, philosophical view of his world. The shift from the zealous activism of youth to the more reflective nature of old age is evidenced in the view of history and identity in Le Désert.


710. Zezeze, Kalonji T. “Le Projet de dictionnaire francophone des organisations panafricaines et de termes institutionnels courants: Domaine et présentation,” Banque des Mots, supp. (1988): 47–54. A brief description of the DIFOP project—Francophone Dictionary of the Panafrican Institutions and their current Terminology—to create a comprehensive database for specialists of international politics, documentalists, students, and all those who are interested in African economic and political geography to provide them with: factual and linguistic information in French in the field of international relationships in Africa; bi- or plurilingual exploitations of the DIFOP in English and other languages. This database which will be accessible in videotext mode is to be updated on an ongoing basis by the CTN—Center for Terminology and Neology.

CALLALOO

STUDIES OF POETRY


717. ______. “Meaning and Interpretation of Swahili Poetry: A Portrayal of a Changing Society,” *Dissertation Abstracts International* 50.5 (1989): 1303A. Concentrating on contemporary texts, with older poetry for comparison, this study uses an ethnographic approach to the study of language usage. Comparisons between “standard Swahili” and Kimvita (the Swahili of Mombasa) are used to illustrate how variation influences meaning, and the discussion concludes by emphasizing the importance of context in determining the meaning of Swahili poetry.


720. Ferreira, Manuel. “Em louvor da moderníssima poesia angolana,” *Jornal de Letras, Artes e Ideias* 347 (1989): 38–39. The new Angolan poets do not compose verses about the war of independence and its heroes. They are mentioned more like historical events. This generation’s concern is how to build a new free society. A short verse similar to the haiku is now in vogue, especially cultivated by E. Bonavena.

721. Finn, Stephen M. “Poets of Suffering and Revolt: Tschernichowsky and Serote,” *Unisa* 26.1 (1988): 26–32. A comparison of the Russian Hebrew poet and the exiled South African poet on the basis of their common themes and similar perspectives regarding their oppressed peoples. Both are seen as “poets in the service of revolution,” and a representative sample of their texts are analyzed in this article.

723. __________. “Versvorm: Die prysdig in Noord-Sotho,” South African Journal of African Languages/ Suid-Afrikaanse Tydskrif vir Afrikatese 9.3 (1989): 95–99. “The praise poem is undoubtedly one of the most important literary genres in the African literatures. To find an answer to Opland’s concern about metrical structure in the case of the praise poem, we have to look at the principles underlying metrical structure in general. These are (a) the principle of coordination, and (b) the principle of correspondence. The coordinator is a syntactic boundary within the bigger metrical unit dividing it into two (or more) smaller units.”


727. Lockett, Cecily. “The Men’s Club,” Upstream 6.4 (1988): 44–51. A discussion of the literary and cultural context that has designated to women poets second class status in the world of South African letters. The author suggests that a long-standing perception of men as superior poets has been reinforced in anthologies and criticism in South Africa. She also examines certain poets, some recognized (Ruth Miller) and others overlooked (Adele Naudé), who strike deep gender-related chords in their works.


730. Mata, Inocência. “A literatura são-tomense, hoje,” Jornal de Letras, Artes e Ideias 347 (1989): 41. Treats the most recent poetical publications, especially the works of Sacramento Neto, Frederico Gustavo dos Angos, Manu Barreto, and others. Concludes that these poets are still angry at the colonial past of the nation.


737. Pilaszewicz, Stanislaw. “From Arabic to Hausa: The Case of the Hausa Poet Alhaji Umaru,” Rosznik Orientalistyczny 46.1 (1988): 97–104. This article condenses material from a book published by Pilaszewicz on the prolific Hausa poet, chronicler, and prose stylist Alhaji Umaru. The author chooses to consider Umaru’s writing in both Arabic and Hausa, since the linguistic medium is secondary to the ethnic identity and cultural environment of Umaru.


740. Santos, Maria Elsa Rodrigues dos. “As máscaras poéticas de Jorge Barbosa e a mundividência cabo-verdiana.” Lisbon: Editorial Caminho, 1989. Doctoral dissertation, with an appendix containing the correspondence exchanged between Jorge Barbosa and Manuel Lopes, 1931–1940. Analyzes both published and unpublished manuscripts pointing out that this claridoso poet immersed himself so deeply in the culture of these islands that he was in harmony with its simplicity. In his poetry, Barbosa searches for the roots of the Cape Verdean man, his beliefs and traditions. At the end of this volume there are eight letters between the poet and the novelist Manuel Lopes and one letter to the Brazilian poet Rui Ribeiro Couto binding the Claridade movement with Brazilian Modernism.


STUDIES OF FICTION


749. Aire, Victor O. “Développement et revalorisation culturelle dans le roman francophone africain,” Matatu: Zeitschrift für afrikanische Kultur und Gesellschaft 3.5 (1989): 17–35. The study of the novels of William Sassine shows that Francophone African writers are also engaged at a cultural level that is as effective to revalorize the past and prepare for the future as the political and economic fight. The cultural engagement rests mainly on a claim for authentic onomastique, a questioning of the language and a linguistic and folklorist interference.

750. Amo, Mercedes del. “La novela egipcia de los anos sesenta,” Miscelanea de Estudios Arabes y Hebraicos: II. Filologia HebreA, Biblia y Judaismo 36.1 (1987): 289–304. A survey and historical overview of the Egyptian novel of the 1960s. Social and historical factors are noted as influences of the writers of that period. Further, common themes, such as criticism of the political system, are listed, and the writers are grouped into “older” and “younger” generations.


759. Carrabino, Victor. “Kane and Badiane: The Search for the Selé,” Rocky Mountain Review of Language and Literature 41.1–2 (1987): 65–72. Article compares two novels, Cheikh Badiane’s Les Longs soupirs de la nuit and Cheikh Hamidou Kane’s L’Adventure ambigüe. Both protagonists exhibit the actions and characteristics of the hero on an inner quest, as described by scholars such as Carl Jung and Joseph Campbell.


768. Fontenot, Deborah Yvonne B. “A Vision of Anarchy: Correlate Structures of Exile and Madness in Selected Works of Doris Lessing and Her South African Contemporaries,” *Dissertation Abstracts International* 50.2 (1989): 449A. Study draws a relationship between alienation and madness in the works of Doris Lessing, Es’kia Mphahlele, Bessie Head, and Nadine Gordimer. Actual political and social conditions are explored through the metaphorical use of mental illness to reflect the chaos and fragmentation of protagonists’ environment.


771. Groenewald, P. S. “Story-Telling and the Telling of Stories,” *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikaatle* 9.1 (1989): 14–18. This article contends that two Sotho-language short story collections published in the 1980s are notable for their innovative style. Specifically, S. N. Nkadimery and Mpepele have written stories that are near to actual verbal storytelling in their use of, for example: contrast, detail, dialogue, and metaphor.

772. ———. “Verhaalkuns na 1960,” *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikaatle* 9.2 (1989): 52–58. “The development of the prose narrative in North Sotho after 1960 can be divided into two periods. The first is a period of twenty years and in those years Matsepe dominated the literary scene. Only a few authors held their ground during those years and they are Mahapa and Mabitje, who are mas-
ters of the essay in North Sotho, and W. T. Matlala who is a very important innovator in the technique of writing a detective story. During the eighties many new names were added to the list of North Sotho narrators. The most important authors of this period are Rafapa, Monakhisi, M. C. Mphahlele, Kekana, Mpepele, S. N. Nkadimeng, Bopape, and M. D. Mphahlele.

775. Hewson, Kelly Leigh. "Writers and Responsibility: George Orwell, Nadine Gordimer, John Coetzee and Salman Rushdie," Dissertation Abstracts International 49.10 (1989): 3033A. The study looks at ways in which these four novelists treat "political concerns within his or her chosen mode." Among other writings, these novels are examined: Gordimer’s The Conservationist and Burger’s Daughter, Coetzee’s Waiting for the Barbarians and Life and Times of Michael K, and Rushdie’s Midnight’s Children.
780. Kemp, Yakini. "Romantic Love and the Individual in Novels by Mariama Bâ, Buchi Emecheta and Bessie Head," Obsidian II: Black Literature in Review 3.3 (1988): 1–16. Article points to romantic elements in Mariama Bâ’s, So Long a Letter, Buchi Emecheta’s The Bride Price, and Bessie Head’s Maru. The author concludes that these elements are interwoven with “feminist” concerns, and at times they end up supporting elements of the patriarchal social structures that perpetuate women’s oppression.


796. Oko, Emelia. “Rhetoric in the West African Novel,” The Literary Criterion 23.1–2 (1988): 201–215. The article explores forms of authorial presence or intervention in various West African works. The most common form of direct voice or intervention in older novels is contrasted with a more modernist approach. An advantage of modern rhetoric’s “subjectivizing is in making experience immediate even when it is past history . . .”


806. Rutherford, Anna. “Stone People in a Stone Country: Alan Paton’s Too Late the Phalarope.” In Robert Welch and Suheil Badi Bushrui, eds., Literature and the Art of Creation. Totowa, NJ: Barnes, 1988. 140–152. Using ideas from the literary theories of Guyanese writer Wilson Harris, the article explores elements of Alan Paton’s novel. Among other ideas explored, it is suggested that Paton presents a society closing in on itself, feeding off its own mythology, and crumbling from its inability to change or adapt to new situations.


814. ———. "Through Their Own Eyes: The Beginnings of the Senegalese Novel by Women," Dissertation Abstracts International 49.8 (1989): 2215A–2216A. A study of thirteen novels by nine Senegalese women examines the role played by gender issues in these works. Female characters and their problems are featured in each of these works, as is the complex situation of women in the evolution of "traditional" and spiritual values in the contemporary world.


818. Visel, Robin. "A Half-Colonization: The Problem of the White Colonial Woman Writer," Kunapipi 10.3 (1988): 39–45. Reassessing earlier descriptions of white colonial women writers as "doubly colonized," this article suggests the more realistic situation of their "half-colonization." Despite being women in patriarchal colonial situations, white women are part of the power structure because of their color. The dilemma this engenders is examined in the writing of Jean Rhys, Nadine Gordimer, and Doris Lessing.

819. ———. "White Eve in the 'Petrified Garden': The Colonial African Heroine in the Writing of Olive Schreiner, Isak Dinesen, Doris Lessing and Nadine Gordimer," Dissertation Abstracts International 49.1 (1989): 3721A. Study argues that some texts by these four women comprise "African Farm" fictions. Though written in three different colonial countries and varied historical circumstances, they nevertheless share certain characteristics. These conclusions are applied to works by other South Africans such as J. M. Coetzee and Bessie Head.


822. Wright, Derek. "Fiction as Foe: The Novels of J. M. Coetzee," The International Fiction Review 16.2 (1989): 113–118. Article explores common strands in Coetzee’s five novels in order to trace a concern with broad-based colonial discourses that mythologize and rehistoricize to the point that they drown out their subjects. Coetzee has tried various strategies to explore these concerns which have their ultimate base in the history and realities of his own country, South Africa.
823. ______. "Requiems for Revolutions: Race-Sex Archetypes in Two African Novels," *Modern Fiction Studies* 35.1 (1989): 55–68. Comparing Nuruddin Farah’s *A Naked Needle* and Ayi Kwei Armah’s *Why Are We So Blest*, the article examines the ways each author treats questions of political and sexual perceptions. The author finds Farah’s book to be more nuanced, fair-minded and satiric than Armah’s more solemn and pessimistic novel.


**STUDIES OF DRAMA**


831. Graver, David and Loren Kruger. “South Africa’s National Theatre: The Market or the Street?” *New Theatre Quarterly* 5.19 (1989): 272–281. Article looks at two types of anti-apartheid theatre. One is the Market Theatre in Johannesburg, which reaches mainly an educated, liberal audience. The other is township theatre, that has developed a more immediate African style and thrust, catering to black working-class audiences.


tions. Comparisons of "traditional" and contemporary drama are a major focus of the argument.


852. Al-Shetawi, Mahmoud. "The Treatment of Greek Drama by Tawfiq al-Hakim," *World Literature Today: A Literary Quarterly of the University of Oklahoma* 63.1 (1989): 9–14. Article briefly surveys Arab interest in Greek philosophy and culture, then goes on to discuss the influence of Greek drama on the work of Egyptian playwright al-Hakim. Several of al-Hakim’s plays are examined and the conclusion suggests his intention to "marry" Greek and Arab cultures in some of his writing.


854. Tunde, Lakojiu. "Literary Drama in Africa: The Disabled Comrade," *New Theatre Quarterly* 5.18 (1989): 152–161. Article examines two plays by Ngũgĩ wa Thiong’o and Wole Soyinka, respectively, and discusses the problems inherent in the production and reception of "literary drama" produced by middle-class intellectuals. Writer suggests that Soyinka’s play is more subversive than is Ngũgĩ’s “revolutionary art.”


856. ______. "The Prison as Theatre and the Theatre as Prison: Athol Fugard’s The Island." In James Redmond, ed., *The Theatrical Space*. 1987. 229–237. A discussion of the staging of Fugard’s play that describes the ways in which the stage, theatre, and audience are merged to create a sense of prison life and an immersion into the world of apartheid South Africa’s dehumanizing conditions.


**STUDIES OF INDIVIDUAL AUTHORS**

*Peter Abrahams*

858. Wade, Jean Philippe. "Peter Abrahams’s The Path of Thunder: The Crisis of the Liberal Subject," *English in Africa* 16.2 (1989): 61–75. Theme is not miscegenation but "the project of a liberal ideology whose contradictions are articulated as a crisis of subjectivity." Article looks beyond the liberal tragic portrayal of a doomed love affair between a colored school teacher and an Afrikaner woman. The contention here is that Abrahams’s liberalism is shaped by an ideology that subliminally, if not literally, supports the notion that true economic and political progress by non-whites in South Africa is unattainable.

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Augusto dos Santos Abranches

859. Rocha, Ilídio. “Augusto dos Santos Abranches, um cavaleiro de esperanças,” *Jornal de Letras, Artes e Ideias* 309 (1988): 31. On the twenty-fifth year of the poet’s death in São Paulo, Brazil, Rocha reminds us of the importance of his verses and essays that were pivotal in establishing a Mozambican poetry free of Portuguese colonialist influence. Santos Abranches was expelled from Mozambique by the secret police and went into exile in Brazil.

Chinua Achebe

860. MacDougall, Russell. “The ‘Problem of Locomotion’ in *No Longer At Ease*,” *World Literature Written in English* 29.1 (1989): 19-25. Article examines elements of Achebe’s novel through the consideration of kinetic movement and dance. Obi Okonkwo and other characters are categorized by the way they move and dance in accordance with or in opposition to more common or traditional African kinetic forms.


José Eduardo Agualusa

864. Leite, Ana Maafalda. “A Conjurá: revelação de um contador de histórias,” *Jornal de Letras, Artes e Ideias* 379 (1989): 13. Details the plot of this novel by Agualusa which occurs from the 1850s through the end of the first decade of the twentieth century. It deals with a group of young intellectuals who have nationalistic aspirations for a free country. Being isolated in Luanda, their efforts are hindered by the changes in Europe.

Ama Ata Aidoo

865. Odamtten, Vincent Okpoti. “The Developing Art of Ama Ata Aidoo,” *Dissertation Abstracts International* 50.5 (1989): 1303A. Examining most of Aidoo’s literary output, the “study contends that the five works, which are its object, constitute an ideologically and aesthetically linked series, which evidence a particularly mature and sensitive political consciousness and commitment . . .”

Manuel Alegre


José Evaristo d’Almeida


Elechi Amadi


Mário António

870. Soares, Francisco. “A poesia de Mário António,” Letras & Letras 17 (1989): 15–16. Mário António, who died on February 1989 at the age of fifty-four, was considered an Angolan poet who wrote about city life. Manuel Ferreira says that when Mário left to reside in Portugal he forgot his African values. Not so, claims Soares. We have late examples like his poem Regresso in which he sings proudly of his Angolan background. Also, his volume Coração Transplantado (1970) speaks openly of his racial background.

António Lobo Antunes

871. Almeida Martins, Luís. “António Lobo Antunes: As Naus é o meu melhor livro,” Jornal de Letras, Artes e Ideias 300 (1988): 8–12. Antunes explains why his latest novel is his best work. It is fascinating to imagine the great navigators of the Portuguese expansion coming back from Africa as refugees after the collapse of the empire.

Ayi Kwei Armah


873. _______. “Totalitarian Rhetoric: Some Aspects of Metaphor in The Beautiful Ones Are Not Yet Born,” Critique: Studies in Modern Fiction 30.3 (1989): 210–220. This article explores Armah’s figurative language in his first novel. Certain words hold consistent metaphorical associations, while others are more ambiguous in their designations. After a detailed discussion of how metaphor is both rigid and multivalent in the novel, the author suggests that the attractive and powerful schematic of the book might actually detract from its effectiveness in portraying real people and situations.
Jorge Barbosa

874. Rocha, Ilidio. "O claridoso Jorge Barbosa," Jornal de Letras, Artes e Ideias 389 (1989): 26. Speaks about the poet's "capeverdeanity," that is, his feelings for his native land as it was expressed in his poetry. Aware that the Barbosa family possesses most of the unpublished material, Dr. Rocha calls for the publication of his complete works in the near future.


Daniel Benoni


Herman Charles Bosman

877. Gray, Stephen. "A Tale Larger Than the Sum of Its Parts: Herman Charles Bosman's Use of Short Fictional Forms," Matatu: Zeitschrift für afrikanische Kultur und Gesellschaft 3.5 (1989): 1-10. This article discusses the literary accomplishments of South African writer Herman Charles Bosman. His place in South African letters is in many ways a seminal one, espousing the values of a local national literature. Further, his short stories are examined in two related groupings in order to reveal his significance as both a local and international writer.


Mourad Bourboune


Andre P. Brink


*Dennis Brutus*


*Fernando Monteiro de Castro Soromenho*


*John Pepper Clark*


*J. M. Coetzee*


888. Marais, Michael. “Interpretative Authoritarianism: Reading/Colonizing Coetzee’s Foe,” *English in Africa* 16.1 (1989): 9–16. Article examines opposing elements of host/parasite in Coetzee’s novel, focusing not only on mother-child, father-child, state-subject relationships, but also the more reflexive pairings of author-text and reader-text. The author finds that these relationships are not simple, static polarities but are, in the course of the novel, inverted, subverted, and thrown into question, with the resulting “anarchic relationship between reader and text” creating a new and fruitful type of “reading.”


Caetano da Costa Alegre

892. Reis, Fernando. “Costa Alegre, o poeta negro esquecido,” Letras & Letras 16 (1989): 11. Reminds the reader not to forget this black poet from São Tomé, one of the founders of the symbolist movement in Portugal. Costa Alegre died in Lisbon in 1890 of tuberculosis. He descended from one of the many black wealthy cocoa plantation owners.

José Craveirinha

893. Patraquim, Luís Carlos. “José Craveirinha, a entrevista a tempo,” Jornal de Letras, Artes e Ideias 307 (1988): 13. Deals with Craveirinha’s Maria, a long poem dedicated to the poet’s late wife. It is the first time in Portuguese letters that there is a poem about conjugal love more than sixty pages in length.


Buchi Emecheta


Aminita Sow Fall

896. Gadjigo, Samba. “Social Vision in Aminata Sow Fall’s Literary Work,” World Literature Today: A Literary Quarterly of the University of Oklahoma 63.3 (1989): 411–415. Article stresses a wider scope than simply “women’s emancipation” themes in this Senegalese writer’s novels. But though she explores problems of “unbalanced” social change, her critical views are not necessarily activist or programmatic when it comes to offering real alternatives.

Nurruddin Farah

897. Okonkwo, J. I. “Farah and the Individual’s Quest for Self-Fulfillment,” Okike: An African Journal of New Writing 29 (1989): 66–74. Eschewing simplistic political or social analysis, the article focuses on Nuruddin Farah’s interest in developing his individual characters. Four of Farah’s novels—From a Crooked Rib, A Naked Needle, Sweet and Sour Milk, and Sardines— are examined, and in each at least one major character is shown to be engaged in a struggle for self-fulfillment.


Manuel Ferreira


904. Lacorte Caniato, Benilde Justo. “Uma típica síntese cabo-verdiana o corpo ‘escravo’ vai; o coração ‘livre’ fica,” Letras & Letras 17 (1989). Explains how in Hora di Bai [The exhausted human body], a slave of daily travails leaves the islands for a better life. His free heart remains in the islands waiting for the body to return.

905. Leite, Ana Mafalda. “Manuel Ferreira: ficção entre dois mundos,” Letras & Letras 18 (1989): 6. Mentions how this author gradually became a “Cape Verdean” writer. Born in Leiria, Portugal in 1917, he was an active member of the neorealist school and later he embraced the Certeza movement in the Cape Verde islands. Today he is considered a Cape Verdean writer by the Portuguese and Brazilian writers.


909. Santos, Elza Rodrigues dos. “Na senda do passado rumo ao futuro,” Letras & Letras 17 (1989): 13. Explains that Manuel Ferreira as an essayist and researcher of Portuguese African literature is the best example of untiring persistence to propagate them to the rest of the world. This author has spent more than thirty years at this endeavor. Between the years 1964 through 1977, Ferreira also published seven books for children, a couple with African themes.
910. Teixeira, Ramiro. “O escritor da Terra Trazida,” Letras & Letras 17 (1989): 11. Analyzes the theory of “Cape Verdeanism” as treated by Manuel Ferreira in his volume Terra Trazida. What is a Cape Verdean according to the character Nha Joja: “What is it to be African? To be of color? But what is color? We are Cape Verdians, and being very black, or light skinned or even white, we are still the same!” Teixeira mentions that some of the passages could be autobiographic since the author, born in Portugal, married the Cape Verdean writer Orlanda Amarfilis, and their first child was born in the islands.

911. ———. “Hora de Bai. A perenidade de um testemunho,” Letras & Letras 3 (1988): 20. The article commemorates the fifth edition of this novel by Manuel Ferreira, as a reminder of the tragic famine that isolated the Cape Verdean Islands.


914. Trigo, Salvato. “Manuel Ferreira e as literaturas africanas de língua portuguesa,” Letras & Letras 17 (1989): 10. Reminds us that Ferreira is the compiler and editor of the three volumes No Reino de Caliban and the founder of the magazine África with fourteen volumes published in the 1970s. Reaffirms that A Aventura Crioula is a book of obligatory reference for anyone researching or studying the Cape Verdean literature.

Reinaldo Ferreira


Athol Fugard


Nadine Gordimer

920. Engle, Lars. “The Political Uncanny: The Novels of Nadine Gordimer,” *The Yale Journal of Criticism: Interpretation in the Humanities* 2.2 (1989): 101–127. Article moves from a consideration of historically fundamental ideas on apartheid as espoused by Hendrik Verwoerd, to a discussion and definition of the concept of the “political uncanny,” and its application to several novels by Nadine Gordimer. One important conclusion drawn here is that white South African writers use this mode of the uncanny as a way to examine and provisionally redefine their situation.


924. Rasebotsa, Nobantu Nkwane Lorato. “The Language of Possibilities: Domination and De-mythicization in Gordimer’s Art,” *Dissertation Abstracts International* 50.5 (1989): 1303A–1304A. A study of Nadine Gordimer’s writing, particularly her short stories. The assertion here is that her work seeks to further interracial communication in South Africa by breaking down the central myths of white superiority. One conclusion is that it is this “dialectic between the apolitical and the political that sustains the developing pattern of Gordimer’s ideological position.”

*Bessie Head*


928. Ibrahim, Huma. “Bessie Head: A Third World Woman Writer in Exile,” *Dissertation Abstracts International* 49.9 (1989): 2655A. Study examines Bessie Head’s novels, collection of short stories, and historical writing from the viewpoint of her status and concerns as an exile from South Africa. Among other ideas developed is the one that Head has a universalist/idealist point of view, and that her historical writing is meant to repay “her debt to her country of adoption.”


931. Vanamali, Rukmini. "Bessie Head's *A Question of Power: The Mythic Dimension,*" *The Literary Criterion* 23.1–2 (1988): 154–171. Article combines some biographical observations with a more detailed study of religious and mythic elements in Head’s novel. One conclusion is that by dispelling the need for myths, the novel ends by putting men and women at the center of their universe, clear-eyed and independent of religious interventions.

*Ernst van Heerden*

932. Malan, Lucas Cornelis. "Paradox and Parabola in Ernst van Heerden’s Recent Poetry," *Dissertation Abstracts International* 50.5 (1989): 1302A–1303A. Study sets out to investigate the underestimated work of Afrikaner poet van Heerden. Works between 1966 and 1967 are considered, and one finding is that the poems are structured along binary oppositions, often forming paradoxical relationships.


*Ingrid Jonker*


*Camara Laye*


936. Gallimore, Rangira Simbi. "De 'L’Enfant noir' au 'Regard du roi': Du simple au complexe? Une etude comparative et textuelle de deux romans de Camara Laye," *Dissertation Abstracts International* 49.7 (1989): 1817A–1818A. A comparative study that examines two of Camara Laye’s novels in three analytical categories: the theme of space as a physical, temporal, and psychological entity; narrative perspectives; and language as a means of communication. One conclusion the dissertation reveals is that *L’Enfant noir* is not at all a simple or simplistic autobiographical work.


*Baltasar Lopes*


Manuel Lopes

940. Matos, Joaquim. "Informação. Manuel Lopes: O sobrevivente do movimento Claridade," Letras & Letras 20 (1989): 18. At the age of eighty-one, Manuel Lopes is the only survivor of the Claridade literary movement. He published in 1956 his novel Chuba Braba winning the Fernão Mendes Pinto prize for that year. Three years later he published O Galo Cantou na Baía winning once again the Mendes Pinto prize. In 1960, his third novel Os Flagelados do Vento Leste received the Meio Milênio do Achamento das Ilhas de Cabo Verde Prize. All three works have been translated into Russian, Ukrainian, and French.

Naguib Mahfouz


944. Booth, Marilyn. "Mahfouz and the Arab Voice," Index on Censorship 18.1 (1989): 14-16. This is a discussion of Mahfouz’s place in the world of Arab/Arabic literature and of the controversies over some of his writing, in light of his reception of the Nobel Prize for literature.


946. Fateem, Suad. "Bayn al-Qasrayn by Najib Mahfuz: A Translation and a Survey of Critical Approaches to ‘The Trilogy,’" Dissertation Abstracts International 49.9 (1989): 2677A. Study looks at critical responses to the trilogy of this Egyptian writer. The survey is historical and suggests how the different reactions to the books can be socially contextualized.


Edouard Maunick


John Munonye

951. Iloeje, Azubike. “From Folk to Formal: Education and Adjustment in John Munonye’s *The Only Son*,” *World Literature Written in English* 29.1 (1989): 7-18. Often compared negatively to Achebe, Munonye is here lauded for his handling of character, culture, and historical situation. The evolution of Nnanna Okafo, as he comes of age in *The Only Son*, is explored in the context of traditional and western education. The critic contends that the choice of, or “adjustment” to, colonial education by the main character is shown to be a positive one under the conditions set in the novel.

Agostinho Neto


Ngũgĩ wa Thiong’o


Rui de Noronha

955. Mendonça, Fátima. “Rui de Noronha, o Esquecido?” *África* 13 (1986): 57–65. This Mozambican poet (1909–43), who committed suicide at a young age, is one of the best examples of the mulatto “assimilado.” His sonnets, published posthumously, clearly show his European influence. His lengthy poem *Quenguelequezá* (a Ronga salute to the moon) is nothing more than a white’s view of African exoticism.

Isidore Okpewho


Tess Onwueme


Femi Osofisan

959. Onwueme, Tess Akaeke. "Osofisan’s New Hero: Women as Agents of Social Reconstruction," SAGE, A Scholarly Journal on Black Women 5.1 (1988): 25–28. An overview of how women are portrayed in selected plays by Femi Osofisan. A pattern is detected in similar characters who are young, progressive, and fully aware of their oppressed social status. Conversely, some plays portray a different kind of woman, the opposite of the revolutionary heroine: old and reactionary. Among the plays considered are: Red is the Freedom Road, The Chattering and the Son, Morountodum, and Once Upon Four Robbers.

Niyi Osundare


Yambo Ouologuem


Sembene Ousmane


Alan Paton


Okot p’Bitek


967. Osuagwu, Ndubuisi C. “A Traditional Poet in Modern Garb: Okot p’Bitek,” The Literary Criterion 23.1–2 (1988): 13–29. Article examines the poetry, in English and Lwo, of Ugandan writer Okot p’Bitek. Considering Okot’s childhood, educational context, and other background materials, it is clear that he was interested in Lwo oral poetry and song from his earliest age. Works written in English with contemporary imagery reveal a consistent “traditional” influence.
Artur Carlos Pestana dos Santos ("Pepetela")

968. Guardão, Maria João. "Pepetela e a guerrilha da escrita," Jornal de Letras, Artes e Ideias 326 (1988): 6–7. Biographical article that tells about his early life, schooling in Lisbon, and his guerrilla experiences during the war of independence in Angola. Pepetela states that in his novels he is in search for an Angolan identity because his culture is without any doubt a mestizo culture.

969. Mestre, David. "Um livro exemplar," Jornal de Letras, Artes e Ideias 326 (1988): 7. Since Pepetela's publication of Mayombe in 1980, this writer from Benguela has published two other novels and will have a fourth one for publication under the title Luéji. The plot is based on the oral tradition of the creation of the Lunda empire. It crosses the time barrier from antiquity to the year 2000. The two main characters are queen Luéji and a female dancer called Lu.

William Plomer


Ola Rotimi


Nawal al-Saadawi

972. Park, Heong-Dug. "Nawal al-Sa’adawi and Modern Egyptian Feminist Writings," Dissertation Abstracts International 49.8 (1989): 2240A. Tracing the historical development of feminist ideas in Egypt since the end of the nineteenth century, this study focuses on the contemporary works of Nawal al-Saadawi. She "views the oppression of women as based on the material differences of society and not on innate physiological or psychological relations between women and men."

Tayeb Salih

973. Davidson, John E. "In Search of the Middle Point: The Origins of Oppression in Tayeb Salih’s Season of Migration to the North," Research in African Literatures 20.3 (1989): 385–400. This novel "offers a stunning critique of cultural segregationist moods by exposing in Sudanese culture the oppression that predated British intrusion."

William Sassine

Olive Schreiner

975. Berkman, Joyce Avrech. The Healing Imagination of Olive Schreiner: Beyond South African Colonialism. Amherst: University of Massachusetts Press, 1989. This is a critical/intellectual biography that portrays Olive Schreiner’s ideas and concerns in historical context rather than treating her literary works in and of themselves. As such, it is organized around chapters that mainly delineate social or intellectual stances supported or rejected by the famous South African writer.


977. Holloway, Miles. “Thematic and Structural Organization in Olive Schreiner’s The Story of an African Farm,” English in Africa 16.2 (1989). Article uses Bakhtinian notions of heteroglossia in the genre to refute critical complaints over Schreiner’s fragmented or discontinuous structure in her well-known novel. Heterogeneity is seen here as “an apt paradigm of Schreiner’s psychological, spiritual, and social quest for integration and stability amid the flux of conflicting ideas, manners, and cultural possibilities.”


Leila Sebbar


Léopold Sédar Senghor


Castro Soromenho


Wole Soyinka

997. Colmer, Rosemary. “The Motif of Resurrection and Forms of Regeneration in the Novels of Wole Soyinka,” Kunapipi 10.3 (1988): 53–68. This article examines elements of resurrection and regeneration in Soyinka’s two novels: Season of Anomy and The Interpreters. Soyinka’s thematic concern with “the fourth stage,” or the stage of transition between humans and gods, between life and death, is the focus of this study, and numerous examples of this concern are illustrated.


1004. Iji, Edde M. “Wole Soyinka and Predecessors: Deviation, Conformism and Non-Conformism,” The Literary Criterion 23.1–2 (1988): 131–142. Article traces numerous influences, real or inferred, on Soyinka’s writing. In particular, playwrights such as Artaud, Brecht, Beckett, and Euripides, as well as scholars on drama and ritual such as Nietzsche and G. Wilson Knight, are cited.


1008. Oko, Akomaye. “Soyinka’s Symbolic Models of Social Reality and Dramatic Conflict: A Study of ‘Harvest’ and Madmen and Specialists,” The Literary Criterion 23.1–2 (1988): 87–105. Article delineates the symbolic properties of “the yam” in Kongi’s Harvest and the cult of “As” in Madmen and Specialists. The symbolism in the plays on one level looks at the merging of “modernity” and “traditionalism,” and on a wider level, “the impact of the system on the individual spirit.”

1009. Omole, James O. “Code-Switching in Soyinka’s The Interpreters,” Language and Style: An International Journal 20.4 (1987): 385–395. Wole Soyinka employs a number of linguistic varieties in his novel: English, Yoruba, West African pidgin English, nonstandard English, and a “phony American accent.” Several characters are able to use more than one of these varieties, as the occasion demands, and this article suggests this process lends more realism to the novel and “reflects the author’s craft at building characters and situations.”


Amos Tutuola


Domingos Van Dúnen

1014. Rocha, Ilidio. “O percurso paradigmático de Domingos Van Dúnen,” Jornal de Letras, Artes e Ideias 313 (1988): 17. The novel Xaguate, published this year, is considered by Rocha as the best Cape Verdean work after independence. The novel captures the aspirations and hardships of the citizens of this new nation. The article also studies the evolution of this novelist from his earliest work, Noite de Guarda Cabeça (1942) to the present, including his volume of short stories, Contra Maré e Vento and his other two novels, Ilhéu de Contenda and Capitão-de-Mar-e-Terra.


Luandino Vieira


Kateb Yacine

1019. Berthier, Patrick. “Kateb Yacine et la Revolution francaise,” Etudes 371.3 (1989): 242–246. More than a national hero, Robbespierre is, in Kateb’s Le Bourgeois sans-culotte ou le Spectre du parc Monceau, an international hero by virtue of having ended slavery in the colonies. The failure of the revolution he envisioned is enacted through the transformation of the revolutionaries and reformers of the five Republics into immigrant workers, the “sans-culottes of today’s France.”

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